

PARANOIZE

#26 FREE

RAISE
THE
DEAD
II
ISSUE

FEATURING INTERVIEWS WITH:

**GRAVEYARD RODEO
AND
RED ARMY**

PLUS:

**NOLA UNDERGROUND HISTORY
(PART 3)**

MUSIC REVIEWS

AND THAT 'S ABOUT IT.

Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grind core, doom, stoner rock, and pretty much anything loud and noisy.

Bands and recording artists may send cassettes (home or studio recorded), vinyl, or compact discs (yes, we accept cdr's) for a guaranteed review. Keep in mind that music sent in for review is the opinion of the reviewer and we are not here to kiss your ass. If the person reviewing your music doesn't like what you're doing, suck it up and get on with your life. If you whine to us, we'll just make fun of you. Music reviews are also posted on the Paranoize website at: www.paranoizenola.com where you can also find show listings, buy Paranoize merch (t-shirts and stickers) online and check out some old New Orleans metal/hardcore/punk tunes.

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12/21/07:

This issue was originally planned to be released in time for Raise The Dead II on October 19th, but due to all kinds of stuff going on in my life, things got put on hold for a bit till I was all moved into my new house and somewhat organized.

The bulk of the work this issue was done by the rest of the staff. Mike Williams did some amazing work interviewing Wayne "Doobie" Fabra and Gary Gennaro of Graveyard Rodeo, and Olivia (of nolaunderground.com) offered a good Red Army interview. With that and the 3rd installment of M. Bevis's Nola Underground history article, this issue was pretty much full.

I'm helping out with the weekend booking at Banks Street Bar now. If any bands want to play a show there, get in touch with me and I'll see what's open. Enjoy,

Bobby Bergeron

Editor, Paranoize 'Zinc

Thanks/Hello to: Liz (for letting me be me), Ironworkers Local 58, M. Bevis, Mike Williams, Olivia, Jen (Aysia), Graveyard Rodeo, Red Army, Haarp, Severin Lagarde (for helping me move!), Becka, Paul Webb, Dave @Earsplit P.R., Hawg Jaw, Micki, NOLA Underground, Brito, YOU!

SELECT UPCOMING SHOWS

Dec. 29: Suplecs/Pitts Vs. Preps

@One Eyed Jacks

Dec 29: Haarp/We're Only In It For The Honey @ Checkpoint Charlie

Jan 4: Soilent Green/Haarp/tba
@ The Bar

Jan 4: We're Only In It For The Honey
@ Circle Bar

Jan. 5: The Converts/TBA @ Banks St. Bar

Jan 12: Muddpiggies/Snake Oiler/Black
Primer @ Checkpoint Charlie

Jan 19: Hawg Jaw/Haarp/Devil & The Sea
@ Banks St. Bar

Jan 19: Choke/Crackfight/A Hanging
@ The Bar

Feb 2: Sour Vein/Zoroaster
@ Checkpoint Charlie

There's a LOT more happening that isn't listed here. Go to www.noladiy.org or www.nolaunderground.com for more.

GRAVEYARD RODEO

Graveyard Rodeo were one of the pioneers of the NOLA underground music scene in the 80's. They've recently reformed with most of the original lineup, and played Raise The Dead II. Here is an email correspondence between GYR's drummer and co-founder Wayne "Doobie" Fabra and Mike IX Williams.

I know that you guys have been a gang for a long while, but when did you actually form? When/where was the first gig as GYR?

We formed in late 1979. I just started high school and guitarist Lee Fucich I had known for a few years. We had jammed in my garage a few times when I was like 12 years old. He brought over a bunch of punk rock albums and when I heard them I lost it. I never knew music could be that raw and violent. The wildest thing on my mind at age 12 was Ted Nugent's "Double Live Gonzo" album, and that's an awesome album; way ahead of it's time. So, punk rock was it. That was what I wanted. So when I ran into Lee in high school, he was a senior. He came up to me and said "Hey man, you still listen to the Sex Pistols and shit?" I said "Fuck yeah!". He says "you still play drums?" I said "Dude, I can play every Sex Pistols song on "Never Mind The Bollocks". That album was so fucking heavy. I mean chainsaw guitar heavy. No one has sounded like that since.

So, he told me about a friend of his, Tommy Mescaline is what he called himself. He wanted him and Tommy to come to my house and jam in my garage. So we started jamming, but the first time we played as a whole band we called ourselves 4th Reich. Tommy made business cards and passed them out in school and shit. But going through several names we jammed with the name Graveyard Rodeo one night when we played at the Rose Tattoo with The Goners and since that night we kept the name.

I remember seeing y'all as Bob's BBQ at Rose Tattoo. I think, Y'all may have done a killer version of a Sex Pistols song. Tell me about that.

Oh yeah, when we first started jamming we did, and I can remember the whole list of songs we did. Sex Pistols "Rock n Roll Swindle", "Anarchy in the U.K." (that's the one we did live) and also "Belsen Was A Gas" we did a few times. Gang of Four-I Found That Essence Rare, God Save The Queen, Don't Give Me No Lip, No One Is Innocent. I used to sing them at first for the first 2 weeks we jammed, then Perry came in. Back then Perry and Tommy were taller than me. I was a little shit believe it or not. They did a lot of LSD back then. We did Dead Kennedy's also: "California Über Alles", Holiday In Cambodia, "Police Truck" and "Kill The Poor" Dude, right now I am so feeling

that time era. It sucks that shit died out, man. I can almost taste it. What a great time of our youth, man. I wish a lot of the people we know now could've been there.

Were all the original members from Chalmette St. Bernard in the beginning? What was that line up?
Everybody was from St. Bernard and Chalmette except for Tommy; he lived in the city. Lee was in Chalmette, Perry and I had a bass player we had for a short time, Billy Bopp. We all lived in Arabi. Tommy played guitar with Lee for the first gig, then after that Bill quit and Tommy took over on bass ever since. Our first gig ever was at the Bear Exchange on Chartres Street in the 9th ward across the street from that redneck biker bar, Friendly Bar, where the infamous rumble riot broke out with the bikers and the punks. The punks kicked the shit out of them I remember Public Threat fanzine had photos from it. Mike Hatch a.k.a. Hatchboy and Ron Christ from Disappointed Parents were proudly posing with their black eyes. There were some scary looking motherfuckers back then, remember? All these freaky people with safety pins stuck in their faces and fucked up looking make up on their faces. People talking to themselves and shooting heroin in the bathrooms. I remember a guy in the bathroom used toilet water to cook his dope up in. That era was strange, man. Nothing like the Franklin VFW Hall crossover era as well.



Back in the day, you all were a huge influence on me and a certain group of people that are still performing to this day. Mine And Your endless conversations about Carnivore and Bathory are classic. How do you feel about being an inspiration to folks to play heavier and sicker?

I think a lot of people like you and I have the same vision. We both like the Red Rockers and the Dead Boys. Always was the best of friends because we both

knew what the fuck was happening. We always wanted to hear something heavier, louder, and more intense. We were never satisfied with one thing. I am so glad to see others who have the balls to do what the fuck they really feel. Graveyard Rodeo has never claimed to be anything other than a hardcore band. Sure when you and Hatchet Boy turned me on to the underground metal stuff, that was what we were already in the midst of doing. Maybe not in that category, but certainly on the level of intensity and controversy. Before Metallica was even heard of, in 1980, we were doing the power chords and choking the pickups to get that "joog joog joog joog" heavy pounding riff sound. Metallica took that and established a new era in metal music that became huge, and I knew, and Tommy and I even said it way back then. Some other band is gonna take that style and run with it. And bam, Metallica came out and did it. But what we did was used all the

styles of punk, new wave or whatever and did it. The Red Rockers, Dead Boys, and many others had that style but never used it exclusively like Metallica.., but it always reared its head in a lot of our songs. It's good to know that our music, along with many other bands down here influenced some of the well known bands of today. I don't take that personal, I take it as a compliment. It just sucks that for many years no one knew where this sound came from. I'm glad you brought it into the open like this.



What ever happened to Lee?

Well, I tell ya Mike. Lee was someone who missed his calling in life. As for the rest of us, Lee was the backbone of Graveyard Rodeo. No one, and I mean no one could play guitar like that guy. I would give anything to have him back in this band. I would like him to go in the studio with us when we record in the near future. Very near future. We tried getting him to play the show on the 19th at the Howlin' Wolf, but so far, no go according to Tommy. Lee is a very smart guy. He wanted to pursue a career in medicine, but he

always found time to jam with us. He was dedicated for someone who had so much responsibility. He's a great guy, I love him like a brother. He taught me a lot. All these guys taught me well. I was always the youngest in the band, so Perry, Tommy and Lee were my big brothers.

When did you become involved in Uhh? should I say the darker side of life? Are you still practicing Satanism?

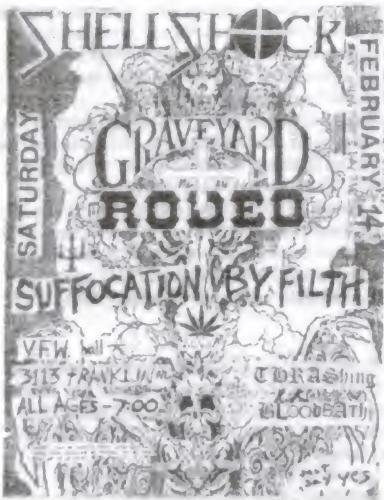
I've always been into the darker side of life, even as a kid. I used to have a hamster graveyard in my backyard; birds too. I would get kitchen matchboxes and paint them black and have funerals for the dead hamsters or birds. The birds I would shoot out of the trees with my bb gun. The graveyard was made out of ice cream sticks and cardboard. Then I would wait a few weeks and dig them up. I was a harmless kid but really weird. I would go to school at age 6 or 7 and wear vampire teeth and carry a tube of Dracula blood and scare the girls.

As of today, yes I do practice Satanism. It all started at age 12 when I went to the drive-in to see "Fear No Evil". That film changed my life.

Two years ago I joined one of the oldest Satanic orders in the world.. The Brotherhood Of Satanas. This is the most authentic Satanic organization in the world. They're very secretive and extremely powerful people. They changed my life totally. I've never been happier and more in control of my life. This is the real deal. I've experienced things that you would never believe if I revealed them to you. I took a vow of silence when I joined, so I cannot talk much about them. This coming October 26th I will be going to a huge dark arts festival they're having. I am being ordained as a Satanic priest or a Adeptus Exemptus. It's a very honorable and high position. They're having it on a privately owned farmland. It's gonna be awesome. This month is gonna be so great. I am pumped to do this reunion show, then take my Satanic vows into the Satanic priesthood.

Was having an actual mortician (Brad Christiana) in the band an inspiration to you to write more songs about death and mortality?

Absolutely. Brad joined us when he was 16 years of age. He's supposed to be playing with us for the reunion show. He'll be coming down this week, I believe. We're getting ready to start rehearsing this coming week when Gary comes into town again. This will be his 3rd trip here in 2 months to do this show. He's very dedicated. He'll be moving here in 2008 and we'll have more time to write new songs and get more established. Brad was a weird fucker, man. People were kind of afraid of Brad, because he was very quiet, but friendly also. Him being in a funeral home at all hours of the night, we used to hang out there a lot when no one was there, especially late at night. It was a very creepy atmosphere, but so awesome and cold. The smell, it smelled like makeup powder and embalming fluid. There are things I'd rather not talk about that we did. But yeah, that was a great influence on Perry and my own writing ability.



Perry is/was a fantastic vocalist, but some people remember Chris Sims as the front man in the crossover late 80's. How did you hook up with Chris and Pepper?

Well, Pepper (Keenan) joined us first when Perry was with us. Pepper was playing guitar with a drummer at some party we went to one night. We had decided we needed a guitarist to broaden our sound more. So, we liked his style and his attitude. He learned a lot from us. He was going to college for a few semesters and had a friend named Chris Simms who he knew from college. Perry left for awhile for personal reasons. We started jamming with these guys and it was great chemistry. This is when our music started getting more involved and darker. Chris Simms was a very talented singer and writer. He was like Henry Rollins, Jello Biafra and Iggy Pop all rolled into one. We had a lot of fun with him, but he liked to move around a lot. He sang for the band Leaving Trains for awhile. This dude was beyond words man. He could write and fuck with your head so bad. I've never seen anyone who could write like him. I think he did some spoken word shows with Jello Biafra. He was the one who wrote the original lyrics for Cell XIII-Paradise Lost. He's a fucking genius. Too complicated for the world though. He's beyond words.

Were you happy with the first LP on Century Media? No, not at all. I liked the artwork, the conceptual idea, but the production was shit man. I fucking hated the engineer. He was this Buddhist know-it-all ginny woman bitch. "Future of the Carcass", "Kommon Knowledge" and "Behind Enemy Lines" are the only decent sounding songs. I would never reproduce them though. I was very disappointed with that project. He knew nothing about the kind of music we played. He polished us up, and if you know us, Mike, we're about as polished as a toilet in a public bathroom. He was so manipulative. I felt like and came so close to punching this motherfucker in the face. Anyway, the reason we got stuck with this

They gave us no time to plan for this or take the time to find a good producer. Plus, at the time there weren't too many engineers in Louisiana who knew how to produce hardcore music anyways. Plus we didn't know what the fuck we were doing. Now, it's a whole different scenario. I've learned a lot about sound and two things should be arranged. Gary is a fucking genius at sound technology. We just invested thousands in new recording equipment so we can produce our own music the way we want it. Fuck these studios with these balding ex-hippy assholes who think they know it all. We wanna sound like we do when we play live: loud, raw and in your fucking face.

What happened on the European tour with Sick of it All (I believe)? Did you all finish that tour?

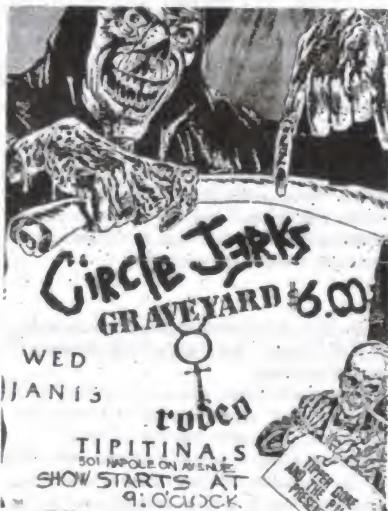
Yeah, that was a fucking blast man! It went very well. We played to 4 or 5 thousand people most nights. Those people are fucking dedicated man. They live for music. That's all they know. I know we can always tour Europe if we don't do good here in the States. We were interviewed on live television in Czechoslovakia, in Prague I believe. They had kids trying to break down the bathroom doors where we were showering. It was so awesome. We felt like Kiss or something. After some gigs, kids would bummie the stage and ask us for our autographs and sign their jackets and shit. One dude said he was gonna get my autograph tattooed on him. And that was the first time we ever toured Europe. Sick Of It All were great. We shared the double decker bus with them. Our bus driver looked like Joe Cocker. We smoked a lot of killer hash. The food was weird but good for the most part. We did really good. I never heard us sound that good before. Playing practically every night for a few weeks, your stamina becomes very intense and we kicked fucking ass man. I mean it. I'd never seen us that much in synch with each other.

What did or do you think about the later incarnations of GYR? Weren't there versions with absolutely NO original members?

No. There was Tommy and Gary when they did the "On The Verge" album. I was so let down by that. Not by them personally, but, that just wasn't Graveyard Rodeo in no way at all man. Mark Brignac is a good vocalist, and Gary Hebert is an awesome drummer. When he was in Christ Inversion he was unbelievable. That style really brought out the best in his playing. That album though, "On The Verge", would've been good with another name. When you hear the name Graveyard Rodeo you expect something that no one else has ever heard or done before. Something that has to live up to its name. The members of Graveyard Rodeo are very hard to replace. The chemistry only works with the members who were there originally. There's no doubt about it; there were some very big shoes there to be filled when Perry, myself and Brad left. It took them awhile to realize that, I think, when they reformed under the name Graveyard Rodeo. They were a good band though for the most part, just ain't Graveyard though.

Your obsession with horror and evil carried over into the music and lyrics. What songs did you write? Who wrote the majority of the other ones?

My job in Graveyard Rodeo was mostly ideas for merchandise and creating flyers. Band hype and shit like that. I wrote most of the guitar riffs in "Paradise Lost" aka "The Truth Is In The Gas Chamber". Some lyrics like in "Let Us Prey" Pepper arranged the music and some of the lyrics which I wrote most of. That was when I started to write a lot. I read this book by Robert Degrimston called "The Gods On War." That book blew me away. I thought, this is what Graveyard Rodeo needs to be like. Armageddon, death and mayhem. I started reading Charles Bukowski's stuff, Aleister Crowley, Anton Lavey, Rollins, etc. I started to really be able to write how I saw things in my head. I bought a thesaurus so I could get a knowledge of vocabulary that I didn't normally use everyday. That really helped. Marijuana helped a great deal in creating a lot of ideas. Lee and Tommy wrote most of the older stuff. Tommy wrote a lot of the newer stuff with Pepper. Perry wrote most of the lyrics in everything. We collaborated on a few songs. "I Wanna Rot" was written by myself and a good friend who I used to write for the death fanzine, Pile of Flesh. I know you remember that. We were doing this shit before anyone else and know it's time to take it to the top and expose the true human beast.



Does this reunion mean y'all are gonna be back in action permanently? Any new recordings gonna be done? Have you written any new songs?

Yes, I think it's for real this time Mike. We've been talking about it for the last few months and everybody is ready to do it. It's time man. People need to know about us. Yeah it's cool and everything when New Orleans sees us back in action, but to the people who have never seen us before, this music has stood the test of time, since 1980, and we still kick fucking ass... better than ever... and I sincerely mean that. We sound like we never have before and yes, we will

have new material for the next show, not this me. Maybe one new one, but we will be playing songs that we haven't played since 1982 and 1983. Shit hat no rodeo fan has ever heard expect yourself of course. You've been there since the beginning, brothe Mike. You and I are a dying breed.

When I was playing guitar for a while, I jammed with Jimmy Bower. We did about 6 or 7 originals that I had wrote on guitar and he played drums. We called it Black Witch God, and due, it sounds like where Rodeo left off when we departed in '93. It's very dark, heavy hardcore doom you'll fucking love it. I am gonna use this material in Graveyard Rodeo. Perry suggested it to Tommy so I think they'll agree. It's good enough to incorporate in the new Rodeo 2007.

The so called Cell XIII? demo was always one of my favorite things you cats have done. You ever think of putting out a CD with those same original versions that are on the demo? Hopefully Katrina didn't take all the copies of that stuff?

That was an awesome demo. It never got the recognition it deserved. It was just the wrong time of it. If we would've went to New York or flew to Europe, it would've been picked up easily, but at the time down here, music was politically controlled by cover bands and shit.

It took this world 20 years to realize that this is the music that people wanna hear. We are talking about releasing that demo. It's definitely good enough for public consumption. A few friends of mine found tape traders on the internet who had it, and Phil has a good copy of it also. He has a shitload of Rodeo tapes that I sent him years ago when he lived in Arlington, Texas. We were also gonna release this live recording from Muddy Waters from '95 when we opened for the Circle Jerks. I put a ghetto blaster on top of a cigarette machine while some chick I knew kept an eye on it. That tape sounds unbelievably good. So, in the near future we will be releasing a lot of old stuff, and recording new material and old songs will be recorded also. We will be looking for a good record deal. I don't think we'll be in the independent label market no more.

It's time to start making some fucking money man. I'm not talking about like selling out or anything. We'll never change the way we sound, never. I'm sick of these MTV dogshit bands that are making money and they aren't worth a shit. Bands in this city need a fucking break man. There's so much talent here, it's ridiculous. Something needs to fucking give.

Was Brotherhood of Eternal Sleep originally a GYR slogan? I remember it spray painted in the green warehouse practice room in ancient times of debauchery and anti-christian behavior.

Brotherhood Of Eternal Sleep was something that Pepper nad I came up with. Originally it was the name of the Graveyard Rodeo Fan Club or Society or sick morbid fucks like you and I. Then it became like a society of bands like us, Graveyard Rodeo, with Exhorder, Suffocation By Filth, Chaos Horde, Shell Shock, etc. Then Down claimed it to be their thing, but I think it was just a misunderstanding when they put it on the back of their t-shirts and people figured it

was a Down thing. But sorry, it was a Graveyard Rodeo thing originally, and will be again. Hehehehehehehe!!!!!!



What do you like on your salads?

I like blue cheese dressing. The real blue cheese, not that watered down shit they sell in Will Dixie. Corpse on the cob is awesome. Chef salads are awesome with ham, cheese, roast beef and shit. I don't know... fuck.

Seriously, along with Shell Shock, The Sluts, Exhorder, Suffocation by Filth, the foundations for NOLA's hardcore metal scene were built. Do you look on those days with nostalgia, or are you setting your sights completely on GYR 2007 and beyond?
We will always reflect on the past. Those bands were our life's blood Mike. You know that yourself. Graveyard Rodeo is not gonna be some brand new different thing. It's gonna be like where we left off. We will never change, my brother, never. Hardcore punk is in my veins forever, and I will die playing it. I will never stop playint music ever again. These last 10 or 12 years have been pure hell for me. Sure I had a little taste of stardom with Necrophagia. That was a great experience and it helped make opportunities happen for me that I thought I would never be able to do. But, I was in pure misery al that time , man. Not playing drums was killing me from the inside out. I never felt more alive when I wtarded playing in Graveyard and hearing those thunderous hulking riffs blister my fucking ears. There's no band like us. This music will set the standards for new generations. It's in me forever. It will never die. We will frighten you.

Did you all ever do a U.S. tour?

No, we never toured the U.S. We've played Texas, Florida, Mississippi, Baton Rouge, Lafayette, Slidell but never a tour.. But that will change very very soon. People will be seeing a lot of us down here.

One of my favorite shows was when you played with Animosity-era C.O.C. at Jed's old club, fuck knows what year that was. What have been your favorite shows? Worst shows?

What was some of my favorite and worst shows? My favorite shows were The Offenders, Saint Vitus, Afterbirth, Burnt Eclipse. That's some of the bands we played with. We also played with the Circle Jerks, Battalion of Saints... that was a good show... Raw Power, The Brood, Agnostic Front with singer John Bloodclot. That was in '83 I believe. I think you were at that one also. The Misfits. Remember when everybody ran off when they wanted to go and exhume Marie Laveau's remains at the St. Louis Cemetery? (Yeah, I got arrested that night for trespassing in a cemetery!—Mike IX)

From the old days, you can help me with this if you want. Mandeville Mike, remember that crazy fuck? Remember that film he was in called The New Wave Shave? They showed it at Jed's aka Muddy Water's when the Dead Kennedy's played with the Butthole Surfers opening. This film with Mandeville Mike in it. He wakes up from a bad dream or something and he goes into the bathroom and yanks off his entire full grown beard with a pair of pliers. I'll never forget that as long as I live. That was an awesome gig. I wish you, me and Champ Larocca could jam. That dude could write some heavy ass raw shit man. We really oughta do a double kind of interview about the old days. There's so much people should know about that time period. It's been a pleasure doing this interview, Mike. I've been typing this now for 3 or 4 hours. I never stopped once. I love to talk. Especially to you. And you can dictate some very interesting questions for me to respond to. We'll talk again brother, call me. Thanks everybody for giving me a few minutes of your busy fucking schedules to listen to my bullshit. See ya... Invoke all as given... Wayne "Doobie" Fabra.



From the Heart of the Beast of the Darklords, I can't thank you enough. I'm super happy to see my old friends and the original version of GYR back together. Multiple thanks and best wishes! Hail The Underground!—Mike IX



Red Army were around in the late 80's early 90's and played a handful of shows, released a 7" titled Misspent Youth. They recently played a one off reunion show at Raise The Dead II. Olivia of NOLA Underground.com interviewed Steve Wilson (guitar) and Jon Bleyer (drums), and here is the result.

It's been seventeen or so years since Red Army have been fully alive on the scene. What do you miss about the old Nola scene as it was in the late 80's?

SW - What I miss mostly is being part of a large group of musicians that were pumping out some very creative music and very much supporting each other. While the scene leaned heavily toward a Metal edge, any heavy sounding band was accepted and supported.

JB: There was a certain grittiness to the whole vibe that I liked. And lots of kick-ass musicians.

How was Red Army formed?

SW - Red Army was formed by Ian Miller and myself while we were students at Tulane. Jon came on board next, followed by a string of Jasons, a Mark and, finally, an Eric. We had issues keeping a vocalist....

JB: A mutual friend, Drew, connected me with Steve and Ian.

How did the idea of the band-name arise within that?

SW - We were originally going to be called Robot Tank. Shortly before our first gig we decided we didn't really feel like a Robot Tank. My older brother, Butch from the Hardcore Show on WTUL, suggested Red Army. We liked it and it stuck. As an aside, I was later giving Klaus Flouride of the Dead Kennedys a ride from the airport and told him the name of my band. His response was, "Oh God, not another Red Army." But, hey, we were the only one in New Orleans!

JB: I think that may have been Jello Biafra actually - I gave him a lift back to the airport. When I told him I was in RA he groaned something like "you DO know you're not the only Red Army don't you?!"

Who did Red Army identify with on the scene?

SW - Shell Shock were big favorites. And we were in awe of Exhorder. The list could go on from there.

JB: Those old Exhorder shows were haywire for sure.

Red Army was very much a band that brought to life the real roots of punk, like it came to life in Northern England in the late 70's. That meant to be anti-establishment, political, pro working-class, almost like it was part of a real movement and based on real developments socially etc. Did Red Army try to bring this to life in New Orleans?

SW - Ian and I wrote all of the songs and we were pretty politically aware and active in general. We were also pretty pissed off with Reagan/Bush America. As for the British influence, that would have a lot to do with Ian. He spent a year in England and came back with a Mohawk and said, "Let's form a punk band." Prior to that we were both Iron Maiden/Ozzy/Judas Priest loving metal heads. I think I was naturally a better punk guitarist anyway so it worked out pretty well. It was also a better format for the kind of lyrics we wrote.

JB: Along those lines Ian and I created a zine called Robot Tank, the idea being to promote the NOLA scene, expose local bands, review gigs, heighten political and social discourse etc. We made two issues and sold 'em at our shows or via Underground Sounds.

Did Red Army identify with the likes of the Clash and even the Smiths of the late 70's? What else influenced you all?

SW - Who doesn't love the Clash? As for the Smiths, Ian and I worked security at one of their shows and wanted to kill ourselves. Definitely NOT Smiths fans.... Other than that we loved Bad Brains and Husker Du and a myriad of other punk and hardcore bands. We were also very influenced musically by the audiences in New Orleans. We noticed that whenever we slowed down and got melodic everyone would go outside to smoke. So, our songs really got stripped down to their fastest bits. People wanted to slam....

JB: The Smiths, are you kidding?



It seems, overall, that things have moved away from the real foundations of punk. Now it seems that some of the most pointless bands have tried to claim the name. Where do the members of Red Army see some

of the more genuine and valuable influences of it on the scene now and in music in general?

SW - Well, the influences are everywhere. Bands with musical characteristics that are Punk-like are everywhere. Are they Punk bands? Not in my opinion. It's just another classification that's bandied about with no thought as to what the name actually means. One band that I will mention here is Green Day. With American Idiot I think they took so many elements that are musically recognizable as Punk and regurgitated them into a masterpiece that blows away all of the pseudo-punk-poser-crap that gets the label today. If your gonna rape the past, turn it into art (I always say).

JB: To me after about the time *Nevermind* went big "punk" never had the organic flavor it had before.

You have a song called "George Bush must die". That must have been George Bush senior. However the exact same song could be put out today, but things have changed a lot since the 80's. Does the song Racism still hold the same relevance? Or have things changed from Red Army's perspective?

SW - The Bush song was just a burst of angry energy. It does make total sense today which is a very scary thought. How have things changed? We're not going to play it, that's how. Under the Patriot Act we could be disappeared with no access to legal council for threatening the life of the President. Especially considering the new version of the lyrics which discuss detailed methods for achieving the song's goal. It's just not worth it. As for Racism Sucks (a 7 Seconds song, by the way), it's a very relevant song because, you know, racism still sucks.

JB: What he said.

You say in your bio that you voiced strong opposition to David Duke's campaign in the 80's. What happened with the group of skinheads that confronted you at the show in Jefferson Lions Home?

SW - Gee, I don't know what happened to them. I suppose they all grew up, got married and produced a new generation of Nazi shitheads. Hopefully they grew out of their small minded stupidity and became better people. As for that night, they just made lots of threats. We weren't worried and they didn't actually kill us so it all worked out in the end. Plus, they had to pay to get in so that worked out well for all of the bands that night.

JB: I seem to recall some harsh words exchanged in the parking lot outside the gig, but it never escalated beyond that.

What were some of the other landmark shows?

SW - Other memorable shows were opening for Exhorder at a packed Storyville Jazz Hall. That was the most people we ever played for. Also, we opened for Fugazi on what might have been their first tour and got a lecture from Ian MacKaye for fighting on stage. He said we had to be more professional and that I should tune my backup guitar before the show instead of in the middle of it.

JB: We also played Tip's once or twice and that was pretty cool. In contrast playing Tulane's campus (The Quad, The Rat) just seemed a bit out of context.

You went through 3 different vocalists named Jason.

SW - We don't discuss the Jason's. Having that many in so short a time is a very painful thing to relive ...

JB: How'd you know that?

A couple of members used to DJ at WTUL, what were some of the highlights of that?

SW - Ian and I founded a radio show called Generally Hostile on WTUL. Both of us and Jon all did stints on the Hardcore Show as well. Generally Hostile is pretty well remembered by a lot of people. I've actually met several working musicians from New Orleans who were little kid fans of the show and cite it as a major influence of the development of their lives. That's kinda cool.

JB: I did the hardcore show for awhile. I remember (somebody) playing *The Ballad of Jerry Curlin* by the Angry Samoans late one night. That was pretty wild. I can't imagine getting away with that now.



You've said that the reunion for Raise the Dead will be a once off. What spurred the reunion of Red Army for the event and what is Red Army hoping to get out of it?

SW - You asked! That's what spurred it. Actually we were asked to play at the first Raise the Dead Fest and were incredibly flattered. Ian, however, couldn't do it and we decided that we shouldn't play if we couldn't all be there. When you asked us a second time we figured that this was probably our last chance. Ian still said "No!!" We took a vote and kicked him out of the band. The bass player from Mark's band Stur, a guy named Nate, volunteered to take over so we voted him into the band. I haven't met him yet but I'm told he's very nice. What we hope to get out of it is a chance to hang out with old friends and revive some music that hasn't been heard in a very long time. Also, we get to play with Graveyard Rodeo which is something we never did back in the day. They're the real anchor to this show so all of the pressure is on them. If we suck it'll give everybody a chance to step outside and have a smoke.

GRAVEYARD RODEO

Continuing with the Graveyard Rodeo coverage, here is an email interview between guitarist Gary Gennaro and Mike Williams.

First of all, I gotta ask how all of this came together so succinctly. The enthusiasm you guys have now seems unstoppable. What things needed to align to start this process?

Well a couple years back, About three I guess now, There was talk and rumor of a reunion, and I stumbled across this news via the internet. I went to the NOLA Underground website and basically said, hey this is Gary from Graveyard can you guys get me in touch with my band members. About a day went by and bam, I found Brad, Wayne, and Tommy. So I called them up and we talked about it but after not even a couple weeks it fell apart because of past problems between members. I mean dude - it was nasty the shit that was said to each other, and well that was that. BUT!!!!, I didnt give up on the idea. I waswell, honored man that so many people still wanted this and wanted it bad, SO I told myself I would do a Graveyard reunion myself. But I didnt say anything for about a year and a half.

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AND



GRAVEYARD RODEO

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FRI. MARCH 24

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\$5.00

This was my thinking.. I figured fuck if no one else can do this then I will. The best idea I came up with to do this myself was to call the band G.Y.R. and let Graveyard Rodeo Just in case we ever did get back together as that is what I really wanted. I would get a group of people, take the songs that my name are on and a couple others and start touring this shit and let the world hear what G.Y.R was about then take off where we stopped writing and do another album then one day be accepted back in the city. I say accepted back in the city cause I live in NY/NJ area and I was going to find people that fit the formula the best I could. well last year I talked to Mark Brignac and thought maybe he would do this G.Y.R. thing But well we just talked.



Then in December 06 I called Tommy and told him my whole idea of how I don't want to let G.Y.R die and told him my plan and asked for his blessing and he was very supportive and said go out there and jam. Well I told Tommy, 'Dude, be as much or as little a part of this as you want OK?' And he agreed. SO I said OK this is it- 1/1/07, I am telling the world my plans, and so I did! I went on web sites, myspace etc and started telling of my plans to start up G.Y.R. again and was surprised and honored at the great response I got. You know there is no question the first album line-up and the second are two totally different things and to just say that the second album was an attempt to keep going we had to make that album in a month and did what we had to do. But, there is no denying this, there was fans of both- I dont get into percentages and ratios about it but there were people who thought the second album was "Graveyard Rodeo" so to go back to my point I was happy of the positive response. There were a few and I mean a few people who said that wont be Graveyard with out the original lineup and didnt support what I was doing but for the most part people wanted to hear those songs again and that is all they cared about and said more power to ya . SO- off I went. Fan to fan -person to person, promoting G.Y.R.. Then I found a fan who started a G.Y.R myspace site and well we talked and he gave it to me with 17 friends in march , I took it and made it the official MySpace site and started networking and in 4-5 months I am proud to say we have over 1050 friends, 5000+ song plays and 4600+ profile views. A couple months ago I was approached by the RTD guys and they said will G.Y.R play? I told them I would love too but let me talk to the others(which was only Tommy and now Perry and we agreed we will do it. About a couple weeks later I got a call from Doobie and he said dude, I want to do the show . Inside I was jumping up and down and said hell yeah . And that is pretty much it. The enthusiasm that you talk of really came with me being positive and not letting anything

break my spirit or vision of GYR. I talked to each individual and told them all the same things. Look I am doing this with or without y'all I want to make this work. So this is what we do . We all start on a clean slate no one will bring up anyones past bullshit cause we all did fucked up things to hurt this band, and everyone agreed. The funny thing is everyone kept saying OK I will do that if the other does. I said dont worry it is done. Also lets really give this band the credit and respect it deserves and do this right this time and every one agreed. And finally if one jumps ship we all have to stay as a group and keep going, and again everyone is in. I guess the rest is history that will be made!!!



Since GYR has had so many different members, how did you all work together to pick and choose who would be in this reunion line-up?

It really wasnt about picking and choosing cause there isnt many of us left that are really into the music anymore. I mean this goes bigger than RTD fest ya know. I have to say this no matter who gets on stage for the reunion shows this isnt a reunion tour, or anything like that we are picking up where we left off and moving forward

Who couldn't or wouldn't do it and why? Where the fuck are some of those cats?

Lee is a doctor, Havent talked to Craig Alexander, Brad is a funeral manager, now married, (he will be there for RTD :), uh lets see-Chris Sims was living on the street in San.Fran last I heard, who else- Pepper, well he is with Down(but did say he wants to do some things with GYR) Who am I forgetting???????

What did you think of the later versions of GYR? Did they hold up the earlier power?

If you are referring to the first and second album/line up, the answer is of course not. You got to realize we just came home from Europe and everything came to a head and we had to move forward fast so we did what we could. looking back we should of made some better choices with certain members but I dont regret it . We had some great shows with Gary Hebert on drums and Tommy Buckley on drums. but me and Tommy S.(bassist) knew it wasnt the same. But, for the other guys I think they were happy to say they are in GYR.

You remember all of us doing tons of coke at the Blue Crystal? Has nothing to do with GYR, just figured I'd ask.

Mike, DO I - those were fun times man. not to glorify drugs BUT dude the meth back then was the real methamphetamine HCL. Not Vicks inhalers with muratic acid poured on them to get the speed out, OOOPS did I just give the recipe to how to make Crank?? Well I didnt give the rest of the process so if you want it e-mail me at Just kidding.. Off the subject too but I just found out from Tommy Scanlan that all three of us (Mike IX, Tommy and Gary G) were in Waldo Burton (Boys Home) on Carrollton Ave. Remember Dana the counselor? I wanted to bang her so bad man.

What have Tommy and Perry been doing all these years? Craig Alexander?

Tommy has been a bread man, and Perry was doing the stage hand thing. I aint talked to Craig if you ever talk to him get him in touch with us



The history of GYR becomes confusing, even for those that were there. What are your memories of the time you were a member? Best shows? Worst shows? Well I was a member from 88/ 89 till our death- it is even fuzzy for me. Lets see we all played in the green warehouse, we lived what we sang about I mean we robbed several graves in drunken stupors bringing the bodies back to the practice room to get some femur bones fro tommy to play the beginning of Cell 13 and the skulls then trying to drive around NOLA ditching these bags of bones and shit. One night we were so drunk Perry fell into the tomb and was yelling to get him out and that same night we drove around the lakes

bodies and bones in the lake and when we did they floated and right then an ambulance was driving around the other side. Scary shit man that was Graveyard back then- fucking picking up anything dead to throw at people at shows learning the blood recipe from Doobie-

Best shows:

Halloween 89, mod rock at Storyville, Mudbugs and Zeppelins with GYR W/ Brignac, the Berlin show and pretty much all the European shows .

Worst shows:

The NOLA music hall show where Perry dressed like Charles Manson there was I think 10 people there, and my last show with Graveyard was horrible- Tommy was threatened to get shot by a roadie we had and well I dont want to talk about that night...



What's the definite GYR line-up for the Raise the Dead?

Definite, ME, Tommy, Perry, Doobie, and maybe Brad

GYR was one of the first bands (at least down South) to mix punk rock, the occult, and metal. Do you share Wayne's affinity for somber activities, madness, and of course, death? Explain.

Fuck Mike You had to go there! LOL!! Just kidding. Let me start this by saying Me and Doobie agreed that GRAVEYARD RODEO IS NOT A PLATFORM FOR OUR RELIGIOUS BELIEFS. Graveyard is about the dark side, death, serial killings, morbid curiosity, fatal accidents, etc.

But to answer your question on a personal level Mike, we share some views but for the most part he is on a darker side than I.

What are your goals with this Mach 10 version of GYR? To take it as far as possible?

Yes I want to take this band to the top and give it the chance we all know it deserves. I want to successfully pull off a big production show on a small scale level. I mean that like doing our own video shows, having a stage that can be set up and broken down every night the same. We are going to bring GYR to the next level cause the tools to do that are on a prosumer level that is affordable. I do video shows now, have a mobile studio with over 2K in Mics alone. I have everything we need to be self sufficient.

Where have you been since the end days and subsequent burial of GYR? Were you or any family here for Katrina?

Mike, I made the mistake by sticking a needle in my arm in 97 and from 97-03 I was in prison, rehabs, homeless shelters and really living on the street. I should be dead. No- my family wasn't there for Katrina as my family is from New Jersey . The only family I ever had in NOLA was my mom who kicked me out when I was 15 .

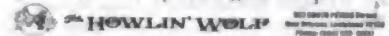
I hear that the rehearsals went very well. Any new songs? Any hints as to a set list?

The practices were amazing man really, it came together so easy. Yeah we have alot of songs that never were finished and they are in the direction of where we were evolving too as the last two songs were Future of the Carcass and Kommon Knowledge . You know one of the cool things man is that our music has stood the test of time, it doesn't sound dated like the second album did. the second album was a good record fro 95 from a metal band but that wasn't the real style fo GYR. Real Graveyard is timeless and we know that if we pick up where we left off that we can continue to develop Graveyards sound.

Note Underground Presence:



Friday, October 19th 2007
Doors @ 8pm and Bands @ 9pm



The theatrics of old GYR were some of the funnest, most creative things I've seen. Kids these days are jaded on GWAR and bands with gimmicks (makeup, etc...) Will there be coffins, mescaline, fire and blood like the old shows? Will Tommy jump off a milk grate?

GARY-We want to do it on a more professional consistent level. we want our stage and video show to enhance the overall performance. Our music is the most important thing for us not the theatrics Ya know? But with all the elements combined we will be able to give people something to remember like we did before. A lot of those bands that did shit liked that used it in place of the music.

Well I guess that's it. Thanks a fuckin million Gary. I'm looking forward to seeing ya'll, as are more than half of this starved miserable city! Good luck bro... Hey Mike it was nice talking to ya! thanks for the support we will see you all soon!!

In Defense And Admiration Of The NOLA Underground (Part 3)

As with any sort of so-called comprehensive report on over three decades of a local music scene as diverse as ours has been here in NOLA, there are always some acts that escape a first glance. After all of the amazing and inspirational acts that have been mentioned in the previous installments of this series, there are still yet more gems to be unearthed and remembered. Some of the acts mentioned in this episode might not fit the definition of the metal/hardcore Underground, but they were key players in the overall direction and sound of our local scene. Some never really fit the definition of music at all, and in some cases I will be giving gratitude to personalities and groups that helped the scene in many different capacities.

Way back in the day, we're talking late 70's, early 80's, there wasn't a concerned group mentality concerning shows, and so some great acts seemed to avoid playing here. This all ended when some of the more organized punks started what is generally known as the first Underground booking agency here in NOLA: The Swamp Rats. Led by the visionary JESSICA GOLDFINCH, The Rats brought an amazing amount of attention to the scene at a very pivotal time and hosted the first wave of hardcore and underground metal gigs that drew major crowds. Most of my first concerts were Swamp Rats gigs, and they were whirlwinds of insanity, weirdness, and always balls-out killer music. Although they folded group operations after only a few years, the local acts that The Swamp Rats always included on the bill made strong headway into becoming some of our most loved legends today.

As stated in the previous installments, there has been a wide variety of Underground music here in NOLA when it comes to Hardcore and Metal, and the 80's and early 90's were fertile times for the scene. Most of the bands that are still mentioned today by locals who know their history have been mentioned, some sadly too briefly, but there are still a few culprits lurking in the shadows.

Of the most mythologized bands ever to set foot on a local stage is THE CLICKEMS. Originally just Joe Pestilence on vocals and guitar, and Barry Goubler on drums and vocals, LONG before any of those other bands started doing it. The Clickems were as punk as punk could get, only to hear them, it might go right over your head. Songs were more like "pieces" with agonized, quirky vocals, and skronking, spastic rhythmic stops and starts. Just when you thought a song was over, it would come back to life, and then morph into something completely different and seemingly insane. Their first shows were examples of genius; primal sketches of the essence of punk and hilarious as well. They eventually added KING LOUIE BANKSTON on bass duties for a while, but split a short time after. One of the most saddening omissions of recorded output is The Clickems, as it would be essential listening for anyone interested in one of the most original punk bands in NOLA history.

One of the more "incorrect" acts this city has seen was the sick-metal group HAATE; with a vile vocal approach, and subject matter, Haate were known for beefy, frenetic metal. They released a demo tape, but never went any further than most thought they were capable of. Their shows were at the very least interesting: one show out at Pop's Fountain in City Park was so offensive that some in the audience walked away to enjoy hugging trees while they played. This was not only due to the fact that the band reveled in an adversarial stance, but for a polarizing stage prop . . . the smash-o-tine. Essentially a Guillotine fitted with a cinderblock instead of a giant blade, unwitting small animals, mostly mice, would find their way onto the platform of the smash-o-tine, and . . . you get the idea. This was a centerpiece of the bands abrasive live act, and definitely polarized some of the more squeamish members of their crowd. It never was ascertained whether or not those mice were real or just clever special effects, but the final result was the same; those that saw those performances haven't forgotten them.

Another group that seemed to pass through the Underground here relatively quickly in the early 90's was BILE. Although sharing the same name as around fifty other acts around the world, our Bile was undeniably NOLA. Fronted by madman vocalist Marc Brignac, who had been the frontman for local hardcore group NEW RELIGION. Bile was an exercise in the pure distillation of the NOLA sound up until that point in the timeline. By the early 90's, the sound here was dirty, raw, and underfed. Bile took the feel of the time and married it to a brutal hardcore/sludge metal sound that makes me wish I had bought their demo tape back then. Marc went on to helm vox for local legends Graveyard Rodeo in their final incarnation back then in the mid-90's. Also of note is that Bile's bass player, Vince LeBlanc, went on to destroy his instrument for Eyehategod for a couple of tours and on their third CD, "Dopesick."

Another group that deserves mention is S.I.K. – which featured the humble editor of the very magazine you are reading on the toilet right now. Yep, Bobby Bergeron played guitar in S.I.K., and by his own description, they were what they were . . . thrash metal, but with a palpable hardcore influence. They hung it up in the early 90's as well, but not before recording for the "Allow No Downfall" compilation, which only saw life on vinyl. A visit to the PARANOIZE website will allow listeners to hear what recordings exist of S.I.K. There have been rumors of a reunion show at times, but as of this writing, Bobby says it's not in the cards for S.I.K.

Also playing some solid hardcore at that time was THE DETRIMENTZ. Almost working class in their

In Defense And Admiration Of The NOLA Underground (Part3)

approach, The Detrimentz also recorded for the "Allow No Downfall" comp., and played out quite a bit locally in their time. Their drummer Alex Ducros has gone on to play with a host of local acts some underground, and some not quite so. He was plying his percussive skills for PITTS vs. PREPS for quite some time, but had to leave for personal reasons. Also making a glorious noise at that time was yet another twist in the seemingly endless devil's knot of bands that NOLA's own Michael D. Williams has fronted—CRAWLSPACE. They were sadly short-lived, but did leave a worthy track on the "Voices of a Red God" compilation, which ironically came from, and mostly featured, Texas bands.

Another band that has gained a mythic status around the NOLA Underground is MULE SKINNER. Known for uncompromising, hard-bitten grind, the Skinner was always like a punch in the face; like a distilled hurricane. Featuring Flesh Parade drummer Todd Capiton on drums, their sets were relentless exercises in periodic, sustained blasts of contagion. This is another band that has demos floating around out there, as well as a rumored reunion in the works . . .

A sense of odd perplexity overcomes me when I mention the next inclusion, the ABSTRACT CAFE. This was right around the time of the R.C. Bridge Lounge, the Abstract was a halfway house/bookstore café that had an enclosed patio in the back of their crumbling façade. It was a strange place, what with some of the denizens of the halfway house attending the shows, and some of them reacting quite violently to our forms of entertainment. Noteworthy at that time was a band of kids calling themselves the BUCKEYED FOREST PUNX. They were fun, and had some chaotic shows that gave the kids something to freak out to since the R.C. wasn't all-ages. While only lasting for a couple of years, the Abstract Café was a good look at how NOLA can and will find a way for the gigs to happen, no matter how weird the venues might have been.

In the mid 90's, there was a change in the musical climate for a brief period. Sure, there was plenty of dirty, swamp-infected hardcore/metal to be had, but a few new bands snuck in under the radar, and forged their own visions of what the word "heavy" could mean. Make no mistake, on any given night, any one of these bands could put on a terrifying show, but they could also provide interludes that could be downright blissful as well.

One of the more sadly missed of those groups is NUT. They were a four-piece that included keyboard-triggered samples and drones. At their best, NUT were simply amazing to see live; one minute they were lulling you into a false sense of security, and the next they were bludgeoning you broadside the head with a ten-pound ball peen hammer. They released a VERY rare 7" record, titled, aptly enough, "Shit Rock." Not too long afterwards, they called it quits after a great run of inspiring shows. And if you ever get the chance to own a copy of that record, BUY IT!

Also dealing in the more harsh realms of music were OPOSSUM, who were not quite metal, and not quite punk, but still fairly abrasive. Opossum were from the North Shore, technically rendering them not so much of a local band, but they played enough good gigs around these parts to qualify them for inclusion. Opossum were technically proficient, and great to catch live, but as some bands inevitably seem to do, they folded after just a few years, and sadly left no recordings behind. Most notable of their legacy is the fact that their bassist/singer, Randy Muller, has since gone on to become one of the most lauded Tattoo artists in the country, if not the world, plying his trade for the high-end tattoo shop EYECANDY, right here in NOLA.

At this same time, mid-90's, the scene was, as stated before, bursting with many talented bands. Some weren't part of the metal/punk scene, but still made a definite impact on our sound and vision here in town. One of the more memorable and revered was EVIL NURSE SHEILA! Who played a stripped down, decidedly more melodic brand of psychedelia. This three-piece did have their punk credentials firmly in hand, as two members were members of an old VFW staple, Saturnalia. Lloyd and Laurie handled the bass and guitar duties respectively, complemented by drummer Andrew Smith. All three handled the vocal duties, and while their shows were much more sublime and understated than some of the other bands they would share a bill with, they always turned heads when launching into their more bombastic, moody compositions. The Nurse released a standout CD, self-titled, and not too long after that, folded. It is assumed that real-world concerns such as work and family prompted their decision, but they played some fantastic gigs that made them local favorites.

In addition to the Nurse, BURNVERSION were also not quite the usual fare on an Underground bill, being that they were more alternative than punk/metal. Burnversion could be ethereal one minute, and bursting with volume the next. Vocals were sung, more than screamed, and their subject matter had a definite spiritual vibe to it. Regardless, Burnversion carried many a show, and did so quite well, based on the fact that they were all quite accomplished as musicians, and were truly a one-of-a-kind musical experience, here or anywhere else. Diligent NOLA archivists of local music will have a spot of trouble locating their two self-produced cd's, but as with many of the bands profiled in this series, it's worth the search.

In Defense And Admiration Of The NOLA Underground (Part 3)

One band earned notoriety not just for performing some heavy-ass sets, but also for one of the more curious accompaniments seen on local Underground stages. BLACKULA, who were known for good, solid riff ROCK, were also known for being the first band any of us had ever seen that featured a clogging lead singer. No kidding, he had the shoes, an amplified clogging board, and it was actually hilarious at first, until the band started and singer BROOKE LAMB started pounding that board along to the bass beat. Then things got heavy in an entirely new way. No gimmick this, Brooke had actually been clogging since his youth, and immediately saw the connection to bottom-heavy music, and Blackula nailed it. After the departure of original guitarist J. ARUFO, Blackula recruited a new guitarist and released a self-titled disc. Unfortunately, health and family concerns saw Blackula suffer the same fate as many of the bands profiled in this series. Members of Blackula have gone on to work in many bands since, most notably BLACK MOUNTAIN, and HAIRY MOUNTAIN. Guitarist J. Arufo went on to form the equally as distorted, although far more confrontational, WEBBED, which originally featured vocals by S. RILEY, but with her departure, vocals were handled by yours truly. Yep, I sang for Webbed for around 6 or so gigs, before imploding onstage at Jimmy's uptown. We still have a three song e.p. called "Plains of Venus" out there, and it's still far more vicious than even I remember it being. Webbed's drummer, Steven, has gone on to further depths of heaviness by taking on drumming duties in GRAVES AT SEA, who hail from Arizona.

There have been relatively few true noise acts on our scene, which has always surprised me, to some extent. Aside from my own group, GIMP, until recently there wasn't much true all-out noise acts, except for one notable participant, TRANSAXIS. This was actually just JOEY LACAZE from Eyehategod spitting harsh sheets of white static at the crowd via his four-track recorder and some improperly used effects setups. There were a few live shows, but audiences had a hard time assimilating the Transaxis sound, being that it really was an aural attack. Joey has been working on new material, and now plays his brand of power electronics under the name HYPODERMIC STIGMATA.

Under the Crescent City Connection Bridge, there was a little club called Monaco Bob's that hosted many of these bands and more during this point in the history. It was a pretty small place that made shows either really personal and enjoyable, or over packed and stifling. What made the bar a great fit was because of the booking/bartending of DOUG STEVENSON, who was no stranger to curating incredible shows. Doug was well-known from his affiliation with NOLA's other most infamous booking "agency" THE ALCOHOLIC SLUTS. More a loose collective of about 8 or so friends that really dug the most Underground shit out there. The Alcoholic Sluts were a rowdy, crude, and undeniably fun group. They brought gigs to NOLA that increased our visibility, and gave countless local bands more shows than they could handle at times. Their parties/gigs are legendary, if only because of how many people attended, and how well everything turned out (most nights anyway.) Tragically, our scene suffered a major loss with the passing of Doug in 2006, as he was still plying his trade of bringing great music and stiff drinks to locals and visitors alike.

As stated before, the Dixie Taverne was a huge influence on the scene; so many bands started and finished in the clubs run that aside from the dozen or so bands already profiled already, there are a few more that deserve mention. Among them is another band that can only be described as infamous: MANGINA. Mangina was the definition of a rock spectacle, with band members sporting bizarre get ups that included capes, masks, splattered makeup, and partial nudity of the most disturbing variety. Coupled with a grinding, staccato metal/punk aesthetic and sound, Mangina was bound to be legendary one way or the other. Vocalist MATT RUSSELL would inflict and take as much damage as he could, both to and from the audience, and wound up in the emergency room a few times for his trouble, earning Mangina a disturbing reputation. Also interesting was the drumming of PAUL WEBB, of SPICKLE AND DULAC SWADE fame. He wore no makeup, donned no costume, and held it all together with solid percussion; seeing him among the other three visually disturbing members of the group made them all the more surreal. Mangina splits and reforms at will, and have released a couple of 7" records and will probably do a show when the drugs run out.

HOSTILE APOSTILE is another band from that time that still plays reunion shows, but is otherwise defunct. A great instrumental outfit, they really only seemed to split because of Hurricane Katrina, which is another thing that the storm has taken from us. Hostile Apostle had a multi-leveled style, that was at times ferocious, and then downright Jazzy. You can hear some good recording of their later songs on their MySpace site, and hopefully some posthumous recordings will surface of this too-short-lived band.

Out of the supposedly placid suburbs of New Orleans came the loose collection of freaks in EAT A BAG OF DICKS. Comprised of the usual amount of guitars and bass and drums, Bag of Dicks featured over 15 singers, which mostly seemed like a group of friends having a go at their individual (I) microphones, unless you count the guy who showed up with a megaphone. Bag of Dicks primarily chaos, as the literal gang of vocalists sometimes proved to be too much, but there were a few times that they pulled it off pretty well, and they were always interesting to watch. They disappeared as fast as they had appeared, and recorded a couple of demos, which is pretty amazing considering what it takes to capture that kind of

In Defense And Admiration Of The NOLA Underground (Part 3)

insanity on tape.

One of the most visually appealing acts from the Dixie Taverne days was ANTARCTICA VS THE WORLD, who could give THE MISFITS or GWAR a run for their money in terms of stage presence and skill. Dealing in a similar vein, their songs were concerned mainly with horror and gore, with a strong sense of humor. Their shows were always obviously well-planned and executed, and they parted ways far too early in my opinion, as they were definitely an asset to the NOLA underground. Same goes for one of the more twisted death metal acts NOLA has seen in SCROTESQUE. Scrotesque was guttural, thrashing grind, and although Hurricane Katrina also set this group into hiatus, they are currently looking for players to help with a reunion of sorts.

As with any scene, there is always a band that revels in playing to the more nostalgic members of the crowd... I'm talking about cover bands, and we here in NOLA are lucky enough to have had one of the more sincere and cheese-free outfits that chose to play the songs of a bygone era. RISE ABOVE played the best in early-to-mid-80's hardcore, along with a few original tunes as well. Featuring among them MARCEL TRENCHARD, original SILENT GREEN bass player, these guys were hardened veterans of the local scene, and knew not only about the original look and feel of where hardcore/metal started, but where it was headed. Rise Above did a great job of reminding us where we had all come from, and how much better it was than the radio-friendly, mall mentality acts that are passed off as punk these days. And they are yet another band locally that is rumored to be reuniting.

Among the many movers and shakers in this scene of ours, there have been quite a few people who have taken the initiative to help foster and foment said scene. As with the people listed above, PEPPER KEENAN has been a player in both local and worldwide arenas, mostly due to his affiliation with North Carolina's CORROSION OF CONFORMITY. But his roots and time off from C.O.C. are completely here at home, as he started way back in the day as the second guitarist for Graveyard Rodeo in the mid 80's, until he was drafted by C.O.C. After he made his mark with that highly influential act, Pepper then relocated back home, and started to not only record and tour with the high-profile DOWN, but also buying a revered local bar called Le Bon Temps Roule'. DOWN, although completely and totally pro-NOLA, and featuring the talents of some of the best players in the local Underground such as JIMMY BOWER, KIRK WINDSTEIN, and PHIL ANSELMO, is anything but underground, selling millions of albums and touring the world extensively as of this writing. But it was the Underground that helped them achieve this status, and as such, they definitely deserve mention. Pepper's slight reshaping of the Le Bon Temps included the hiring of Doug Stevenson, mentioned earlier, and it was their vision to create a venue that could feature anything from local Underground acts as well as local funk, roots, country and R&B. There were even punk rock Sunday matinees for a brief time, and in the immediate aftermath of Katrina, Le Bon Temps was one of the first places to reopen and provide local music for those starved of anything musically familiar. Since the passing of Doug, the bar has lost some of its edge, preferring to feature more audience-friendly musics, but without the contributions of Mr. Keenan and Co., the Underground would have suffered to some degree.

Another name that deserves much praise for helping to keep the NOLA Underground alive is THE GOAT, webmaster and proprietor of the aptly titled NOLA UNDERGROUND website. The Goat has been archiving and arranging tons of NOLA related Underground facts, with extensive lists of bands, artists, performers, scene guides, and flyers all related to most of the information held in this series, and much, much more. The Goat is also famous for starting the hugely popular RAISE THE DEAD festival, which just had its second annual show at Howlin' Wolf in the CBD. Most notable this year was the return of GRAVEYARD RODEO, who played a great set, and showed everyone who attended that there is something very special about the NOLA sound. It is wholly because of the efforts of people like The Goat that our Underground scene has stayed so visible, and discussed even today.

And of course, there's BOBBY BERGERON himself, editor of PARANOIZE. Bobby has been chronicling the scene in this magazine for so damn long, he should get an award. For as long as I can remember, Bobby has been putting out his wonderful zine that makes sure to give recognition to anything that is loud, heavy, or noisy in the NOLA area, and it is always done with a fair sense of humor, and a no-nonsense approach. It is an honor to write for the only publication in this city that truly cares about this scene, and strives to help alert people to all of the amazing and visionary acts that this city produces.

Nest time, I'm going to catch up to now, and detail the bands that are still at it, no matter how long or short their time has been on the scene here. Some acts that might have been thought omitted will appear there, and I'll make sure to update the status of some bands that are making a comeback to the Underground. Again, we will see that there is still much left to be seen and heard locally, and that we have much to be thankful for in the overall legacy of the NOLA music world, and not just in the Underground, but for NOLA as a whole.

M. Bevis
2007 NOLA

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A Hanging

Demo 2007 + Live @ Banks St.

www.myspace.com/ahanging

Easily one of the best new bands in New Orleans, featuring the rhythm section from Daisy (Thomas-bass, Billy-drums), the guitarist from Rise Above (Scott) and Alix, who used to scream for Hammurd Shit. A graceful mix of thrashy hardcore and sludge combined with Alix's sick screams and Scott throwing down some brutal grunts here and there. I'm sure they're giving this away at shows, or selling it dirt cheap. Either way, you need to track this down! (Bobby Bergeron)

Arise And Ruin

The Final Dawn

Victory Records

It looks like Victory is trying to redeem themselves by adding some heavier bands to their roster. Arise And Ruin play thrash, and that's about it. Some bands come out full force with their debut album and it becomes a legendary piece of music that is never topped, and others mature into an unstoppable beast, which I'm hoping is the case with this band. They've got the talent, and a hella brutal vocalist, this just sounds like they should've demoed their material a bit more before jumping onto a label. (Bobby Bergeron)

The Autumn Offering

Fear Will Cast No Shadow

Victory Records

Will somebody please throw a shoe at this singer? Seriously. This sounds like that fruitcake from Hoobastank or Papa Roach or whatever singing for an 80's European speed metal band. Whoever thought this was a good idea fucking sucks. (Bobby Bergeron)

Bad Brains

Build a Nation

Megaforce Records

Another band that has reformed in the wake of the release of the documentary "American Hardcore" – although this isn't just some old hardcore band, as these guys are TRUE legends. It has been argued that the Bad Brains are the progenitors of Hardcore, and that point does carry some considerable weight, considering their contributions to the sound. But, as with many bands of that time and scene, the constant stress and desperation made things unbearable at times. Sure, the Bad Brains did enjoy some success, but never the due they deserved. So it makes sense that while a bunch of new kids are finding out where some of it all started, it was time to show them how it sounds now. Saying that, I can honestly say that "Build a Nation" is easily the best Bad Brains record in over 20 years. Go buy it, and listen to it a few times: do you hear that? It's one of the best goddamned bands in the world playing like they mean it again. Pretty good for a bunch of old men . . . (M. Bevis)

Belay My Last

The Downfall

Mediaskare Records

A pretty good mix of death metal and modern metalcore. The guitar work on here is a highlight, funning from technical riffage to a brutal breakdown in

an instant. Vocals run from deep gutteral growls to shrieks, with gang vocals popped in here and there. A very impressive, aggressive debut (Bobby Bergeron)

Between The Buried And Me

Colors

Victory Records

O.K., so apparently this band is trying to do something "different". Like, having the vocalist mix generic metal core vocals with some 90's british alternative shit, and writing 14 minute songs with generic metal core parts then going into something "deep". I guess I just don't "get it". (Bobby Bergeron)

Black Cobra

Feather And Stone

ALA Loss Recordings

This is this issue's band that I won't shut the fuck up about. Black Cobra consists of 2 guys: Jason Landrian from Cavity on guitar/vocals, and Rafael Martinez from -16- on drums. Therefore you can pretty much guess that you're in for a severe bludgeoning of the senses. Their sound runs back and forth from doomy to chaotic in an instant. The fact that they've played in 2 of the hard hitters in the world of sludge/doom definitely shows in their sound, and saying that they sound like a cross between -16- and Cavity wouldn't be very far fetched. I recently saw them open for The Sword at One Eyed Jacks, and I had to leave after their set, missing The Sword, because there was really no point in seeing any other live bands that night. If you don't support this band, I'm going to find you and make fun of you. (Bobby Bergeron)

Blood Red Throne

Come Death

Earache Records

This is some damn good death metal. Tight and executed with precision. Nothing really technical or flashy going on here: just straight forward and brutal, like something that would have come out during the 90's death metal invasion. No metalcore breakdowns, just death metal done right. (Bobby Bergeron)

Brant Bjork

Somera Sol

Duna Records

As the drummer for both Kyuss and Fu Manchu, Brant Bjork has assured himself a place in groove-based rock history. His solo project, that he has been operating for over ten years now, is decidedly more mellow, but still worth a listen for any true fan of desert-influenced rock. After more than a few amazingly diverse albums recorded completely solo, "Somera Sol" is Brant with a backing band, and some more hair flippin', comb-in-yr-back-pocket rock. This is the sound of Jeff Spiccoli's van, filled with dense green haze, underage girls, and cheap wine. Great to blast on a Sunday afternoon with nothing to do. (M. Bevis)

Brown Leaf Vertigo

Devils Born In Angels Arms

www.myspace.com/brownleafvertigobrla

O.K., this is country versions of Misfits songs. If you like country music, you may like this. If you like

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country music and the Misfits, you'll probably like this as well. If you like the Misfits, but don't like country music, then you won't like this much. I'm in that category. Nice idea, but not for me. Your move. (Bobby Bergeron)

Code Duello
It Came From The West

www.myspace.com/codeduelloband

If Motorhead were from the Southern U.S., this is what they'd sound like! A mix of groovin' stoner rock and old punky metal. They're on hiatus at the moment while they search for a new drummer. Hopefully when they find one they'll be playing in the New Orleans area more, because they fuckin' RAWK! (Bobby Bergeron)

Dyse
Dyse

Exile On Mainstream Records

Abstract, experimental rock that throws in a little twist right when things get boring and repetitive. I could see enjoying this band live, with a few beers in me. But since I'm listening to a cd, stone cold sober at the moment, this isn't doing much for me. (Bobby Bergeron)

End Of Level Boss
Inside The Difference Engine

Exile On Mainstream Records

Wow! This surprised the fuck out of me! This sounds like a cross between Kyuss and Confessor with some odd Voivod style arrangements in there. This vocalist can sing his ass off, but doesn't reach an annoying pitch. Yep! (Bobby Bergeron)

Ephel Duath
Pain Remixes The Known
Earache Records

Uhhhhh. I don't know what's going on here. One song sounds like somebody hitting the forward button on a cd player, another one sounds like running through the dial on a shortwave radio, another sounds like some boring techno garbage. I'm glad I didn't pay for this. (Bobby Bergeron)

Electric Wizard
"Witchcult Today"
Candlelight Records

DOOM. Simple as that and that fucking simple. Pounding, bashing, trampling your face into powder via riffs, and with enough horroshow vibe to spare. Bastard offspring of Sabbath, but only by marriage. Miscarriage, gore, and dusty video nasties - horror, Dunwich style. A cleaner production doesn't slow them down one bit, as the Wizard churn up the DOOM yet again, still finding offal crusted in the cracks. Not much else to say except if you like this band, you will love this; it swells, it drones, it squirms, and it oozes . . . just as it should be then. Heavy as fuck, son of a bitch, heavy rotation. (M. Bevis)

Evile
Enter The Grave
Earache Records

So these guys added an extra "e" to the end of "evil" and thought it would be cool to name their band that. How fucking retarded. How the fuck do you pronounce that? It doesn't matter. They suck. Boring, re-hashed 80's thrash metal. (Bobby Bergeron)

Hermano
Into the Exam Room
Suburban Records

Ever since the breakup of Kyuss, vocalist John Garcia has had some trouble finding his place in the Rock-n-Roll landscape. He tried Slo-Burn, and it was a good fit, for about a minute. Then he formed Unida, who still churn out some desert heaviness every so often. But it's with his most current and prolific outfit, Hermano, that Garcia has found his true voice. He still has that trademark bellow, and his voice has only grown grittier and serves as a perfect front for the group's gutsy rock approach. Although this album finds the band exploring new musical territory with some softer passages, this is still a great album to rock the fuck out to, hands down. Not nearly as good as Kyuss, but close enough. (M. Bevis)

High On Fire
Death is this Communion
Relapse Records

High on Fire have really hit their stride on this, their fourth disc. "Death is this Communion" is raw, jagged, and furious; the heir apparent to the Motorhead throne. Hands down, this is their best performance on disc to date, and the band sound as if they have been fighting Sleestak in a cave for the last year or so. This is caveman, Paleolithic era ROCK that would fit right in as the soundtrack for any huge, mythic battle. This is what Thor listens to on his Ipod - yeah, the Norse god of thunder, that one. Buy this, or be left in the dust of flaming steeds, snorting ammonia for breath. (M. Bevis)

Jesu
Pale Sketches
Avalanche

This is a selection of rare and unfinished cuts from Jesu, and as the title suggests, is more of a glimpse into the working process of their song structure. Unfinished pieces, tracks that didn't make the cut onto other albums, and extras make up this very limited release, which was sold by J.K. Broadrick personally through his website. Essential for Jesu fans, as there some tracks on here that are eerily reminiscent of his later work with Godflesh, but this is still undeniably Jesu, as there is plenty of atmosphere. This release is concurrent with the other new Jesu, "Lifeline", which is another great album as well. These tracks are decidedly more of a techno edge, but only in the production, not in some deficient disco-abused way. Some parts, although sparse and breathing, are bathed in effects, causing the whole disc to sound strangely futuristic. Hard to find, but so worth the search. (M. Bevis)

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